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representatives of the names above-cited took part in the quartets. The chorus, which was wanting in some of its most efficient members (absent from illness), had evidently been well drilled, and attacked the difficult, and not seldom unvocal, music allotted to it courageously and successfully, and brought the Cantata to a conclusion amidst a hearty round of applause. Mr. W. J. Westbrook conducted, and Mr. J. S. Bates, accompanied upon the pianoforte.

Musical Publications.

From *The Daily News*, October 18th.

THE house of Messrs. Novello, Ewer and Co. (a recent incorporation of two of the most eminent London music publishing firms) has just issued some works of special interest and importance; first amongst which we must specify Mendelssohn's "Trumpet Overture," arranged both as a solo and as a duet for the pianoforte by Julius Rietz, of Dreden, by whom several of Mendelssohn's posthumous orchestral works have been adapted in a similar shape. The so-called "Trumpet Overture" was composed in 1825, and first performed at the Düsseldorf festival in 1833, since when it has been given, some three or four times only, by the London Philharmonic Society, but has remained in manuscript until now. It has been named the "Trumpet Overture," from the predominance of a very striking passage for the brass instruments with which it commences, and which recurs frequently throughout the overture. The prevailing character of the work is brilliancy and vivacity, with a basis of majesty, and those occasional traces of science and skill in the treatment of an episodic subject which show the powerful hand of the consummate master. As we have on several occasions spoken of this beautiful overture in reference to its orchestral performance, we need now only record the welcome fact of its recent appearance in print. The pianoforte arrangements are admirably executed; and, whether in its solo or its duet form, it will make a most welcome addition to the series of overtures similarly adapted and previously published by the same firm.

Messrs. Novello, Ewer and Co. have also just issued a valuable and interesting new work, by Mr. Moscheles, one of the most important promoters of the modern brilliant style of pianoforte playing. "Domestic Life," a series of twelve duets for the pianoforte (Op. 140), seems to be a work similar in design to the set of twelve such pieces by Robert Schumann, quaintly entitled "Twelve Pianoforte pieces for great and little Children." In both cases each piece bears some distinctive title, and is written in a characteristic style illustrative thereof. Mr. Moscheles' work, dedicated to his grandchildren, contains pieces of various degrees of difficulty—none so simple as to be beneath the notice even of accomplished players and none so difficult as to be beyond the reach of any improving student. That they are written with admirable knowledge of the resources and effects of the pianoforte, it is needless to say, being the production of one who has gained such high distinction as a practical pianist and a composer for the instrument; but they have other and greater merits in the happy and varied character impressed on each movement. No. 1, "Brother and Sister," is a quiet piece of gentle, unaffected expression. No. 2, "Affection," as it is the shortest, so it is, perhaps, the least interesting piece of the series. No. 3, "Altercation," gives a capital effect of wrangling in the reiteration and alternation of similar passages between the primo and secondo, as happily achieved as the study "Contradiction," in the same composer's Op. 95. No. 4, "Grandfather's Dance," is an exquisite piece of formal, quaint, stiff gaiety. No. 5, "Elegy," has much placid expression, the secondo frequently assuming the prominent position. No. 6, "A fugal Waltz," is a very clever admixture of one of the most popular with one of the most scientific forms of the art. The theme of a pretty waltz movement, transferred to six-eight time, is made the subject of a closely and skillfully wrought fugue, carried on with the power and continuity of a masterly hand; reverting to the original waltz tempo by way of coda. No. 7, "The Harper's Ballad," has a quaint effect from the changes and admixture of rhythm. No. 8, "Grandmother at her Spinning-wheel," is a simple strain of melody, with an under current of murmuring triplet accompaniment, suggestive of continuous equable movement. No. 9, "Soldier's Life," is a bold and vigorous martial piece, changing from three-four time to a "quick-step" movement in two-four. No. 10, "Serenade," a flowing and graceful piece of cantabile writing, is followed by No. 11, an animated "Quick-step." No. 12, "Canon alla Tarantella," being one of the most elaborate movements of the series. In this, as in the "Fugal Waltz," Mr. Moscheles has happily combined the extremes of scientific and popular forms, and with equally happy effect; an animated Tarantella subject being treated as a "canon in the octave" between the primo and secondo, and carried on with as much freedom and impulse as though unassociated with scientific forms. The whole series is an interesting and valuable addition to the limited collection of four-hand music, and an admirable instance of the freshness of thought of the veteran artist and composer, whose pianoforte concertos and studies have ranked as classical productions for many years past. This series of duets will interest players of all degrees, as well as prove most valuable for teaching purposes.

"O taste and see how gracious," full anthem by Mr. Arthur Sullivan (same publishers), contains some excellent vocal part writing, and some graceful melodic phrases, rather secular in style perhaps, considering the purpose of the composition; which, moreover, would have borne somewhat more amplification and development.

Messrs. Novello's cheap series of part songs has reached books 16 and 17, containing respectively six graceful compositions by Mr.

Henry Leslie and Mr. Henry Smart, neatly printed in score, with pianoforte accompaniments.

"Six Voluntaries for the Harmonium," by M. Lemmens (also published by Messrs. Novello, Ewer and Co.) will be found useful as well as interesting to students of that instrument. These pieces are written with sufficient lightness of style to render them pleasing in drawing-room performance without altogether losing sight of that sobriety of character which belongs to an instrument intended to represent the organ.

From the same firm (Messrs. Novello, Ewer and Co.) we may expect in the course of the year the publication of Mendelssohn's great "Reformation Symphony," composed in 1830, but sealed up and withheld from publicity until now. The work was performed, soon after its completion, in Germany, but has never yet been heard in England, as Rietz erroneously states in his catalogue of Mendelssohn's works. As the date of composition is subsequent to that of some of Mendelssohn's acknowledged masterpieces, there can be little doubt of its proving a welcome addition to the published works of the composer. The symphony is announced for performance at a concert, consisting entirely of Mendelssohn's music, to be given by Mr. Barnby, at St. James's-hall, on December 12, on which occasion also some new *lieder ohne worte* will be played for the first time.

Reviews.

Musical Development; or Remarks on the Spirit of the Principal Musical Forms. By JOSEPH GODDARD. London: Thomas Murby, and Simpkin, Marshall, and Co.

THIS is an earnest book by an enthusiastic thinker on the art. Assuming, as he says in his preface, that "emphasis and phrase in language are rudimentary effects of rhythm and phrase in music," our author endeavours to prove that, as human emotion is of two general orders—the "personal or instinctive," and "the mental or abstract"—music of every kind must express one of these feelings, the melodic style being peculiarly appropriate for the first, and the marked rhythmic style for the second. It would be impossible to follow the writer through his very ingenious and intelligent arguments in proof of the theory explained in his opening chapter; but we may say that he appears to have thoroughly studied the styles of the various composers, and to have rightly classed them according to their effect upon the development of the art. Some such thoughtful work as this is assuredly well-timed, considering how little even music lovers are accustomed to reflect on the distinctive character of the various compositions they are in the habit of hearing. We regret that we have not space for much extract from the work; but the following remarks will, we think, be read with interest, although they form but a small portion of the analysis of the instrumental productions of the composers mentioned. "A comparative study of the instrumental works of Haydn, Mozart, Mendelssohn, and Beethoven, reveals a broad distinction separating the genius of the two former from that of the two latter composers. It may be said that Haydn and Mozart are musicians by instinct, while Mendelssohn and Beethoven are musicians by thought. The sweet, rich strains flowing so copiously from the two former composers may be likened to the beauty of an infant, which effuses unattended by effort, and in the utmost simplicity. In this music we see two simple and almost childlike natures the receptacle of the grandest endowments, and the agency of a most sublime function; yet the inspiration comes almost unsought—is unfolded in ease and complacency, and the characters over which it passes preserve throughout their normal simplicity. On the other hand, in the production of the music of Beethoven and Mendelssohn, the individual character is not at all a passive, quiescent thing in the matter; it is active and obtrusive throughout. The strains of these masters do not come, as the numbers came to Pope, or as the music of Haydn and Mozart came to them; but they are intellectually wrested from nature, and have the strong impress of character upon them."

Further on it is said: "Notwithstanding a keen desire to avoid entering the regions of fancy, I am tempted to continue—that Beethoven's world of aspiration seems redolent of nature—nature purified and divested of death—a 'new earth;' whilst Mendelssohn's is at one time 'some delicious land' of poetic imagining, at another the spiritual world of religion. With Haydn and Mozart our inward nature is elevated, but not in any abnormal way. With Mendelssohn and Beethoven our spirit is invoked from us, and led a far and mystic chase: this music reflects a sympathy in its conceptions for an immortal state, a craving for an ineffable beauty—for a great consolation."

Speaking of Beethoven's music, we are struck with the remark that "a distinguishing feature of his genius is the production of pieces which, though they are in one place exuberantly gay, in another deeply serious, do not express either personal depression or cheerfulness. In the greater portion of his music, excepting perhaps the very short movements, and the slow movements, there is geniality in earnestness, and depth in gaiety: the music thus elevates as it moves, and impresses as it gladdens." This peculiar attribute of the highest order of genius is happily dwelt upon by the writer in proof of the broad distinction between the "personal" and the "abstract" styles already mentioned. We shall be glad if these few brief remarks have the effect of tempting our readers to search more deeply into the subject so ably propounded by Mr. Goddard; for we can assure them that, even if they disagree with some of the opinions expressed, they will at least find that they have a keen observer and an acute reasoner to deal with.